



12 February 2021

Issue 150



Pictured: *Venus and Cupid* (detail) by the Italian painter Giorgio Vasari (1511–74) is one of many romance-inspired works in the Royal Collection. See ART NEWS.

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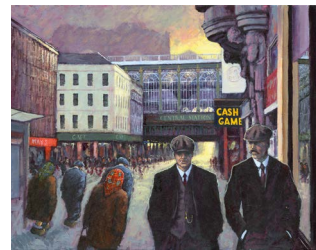
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Autumn at Dalquahandy Farm – Deborah Phillips

A TIME AND A PLACE

Scottish artist Alexander Millar's new portfolio of work places his romantic Youth and Young Manhood character at the heart of iconic scenes in the cities he loves.



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Larks Gallery in Ballater on Royal Deeside is having a facelift with a fresh coat of paint and new lighting, hanging system and flooring. The building has been a retail unit in various incarnations for over a century and the sympathetic refurb coincides with Pip Will's tenth anniversary as owner. The gallery specialises in work by leading contemporary Scottish artists and by some of the best emerging talents in painting, sculpture, ceramics, glass, wood, textiles, photography and jewellery. www.larksgallery.com



The Larks Gallery building has been a retail space for over a century.

Featured artist in the **Mixed Online Exhibition** at **Gallery Q** in Dundee (until Feb 20) is Jonathan Hood, whose paintings involve figures, often in cars or playing instruments, in a hidden narrative open to interpretation by the viewer. Pictured: *Yellow Cabs*, oil on board

Also featured are three artists new to the gallery: figurative painters John Martin Fulton and Gwen Adair (who also creates bird studies and landscapes) and Nicola McBride, who has taken on the difficult medium of coloured birs with accomplished results. They are joined by gallery regulars Douglas Roulston, Ann Ross RSW, John Paul Raine, Margaret Evans, Anne Russell and Anne Skinner.

The gallery now uses the free app Art Visualiser, which enables you to 'try before you buy' by virtually hanging an artwork in your own home. www.galleryq.co.uk



Jonathan Hood *Yellow Cabs*, oil on board 17.7x26in £1450

When Federal agents confronted Houston police officer Tam Dinh Pham with his own deleted images and videos from inside the



United States Capitol on January 6 (after he had denied entering the building during the riot), he claimed he had only gone in to take advantage of a rare opportunity to view "historical art". Charged with unlawful entry and disorderly conduct, Pham later resigned from the Houston Police Department.

Among the 300 or so artworks in the Capitol that Pham might have viewed are historical painter Constantino Brumidi's huge 1865 fresco *The Apotheosis of Washington* (pictured), which is suspended 180 feet above the Rotunda floor, Rockwell Kent's mural *America at Peace* and richly patterned Minton tile floors. www.aoc.gov/explore-capitol-campus/art

Featured artists in the **Spring Mixed Exhibition** at **Artisanand** in Aberfeldy (Feb 6-Mar 19) are Iain McIntyre-Younger and Penny Kennedy.

Citing Joan Eardley and Paul Cezanne as influences, Iain McIntyre-Younger paints bright, bold landscapes of Highland Perthshire. This exhibition also includes works in darker colours evoking a stormy atmosphere. Pictured: *Dusk Falling*, Glen Lyon



Penny Kennedy's work combines intricate collage, monoprint techniques and text in her boldly coloured, neon pink/orange paintings which play on floral and abstract shapes.

The exhibition also features work by over 40 other artists. www.artisanand.co.uk





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What price art?

How art is priced can perplex even experienced collectors, let alone new ones



(That's when people go to the pictures, not buy them.) Like property, a down time is also a good time to invest in art.

Art is not like any other consumer item, where the seller figures out the cost of getting it to market and adds a profit

margin. Art prices are determined by a combination of factors, from the more obvious, such as skill, rarity or prestige, to the more esoteric, like the buyer's vanity or honest to goodness hype. (Hi, Damien!) Galleries base prices on how long an artist has been working, how much

their work has sold for in the past and the artist's overall reputation – all viewed in the context of the market at large. Another factor, an artist's death (of starvation?), can cause values to increase instantly, since that artist's inventory has suddenly become limited.

Also taken into consideration is the work's resale value. A good piece of art is usually expected to increase in value as it ages and thus turn a profit when it is resold. The size of a work is also relevant, and in some cases the price of materials is important, as with a bronze sculpture for example.

The ego of the buyer also influences price. Collectors are generally not looking for bargain basement deals. Nobody wants to be known for buying cheap art. On the other hand, nobody wants to be ripped off. So it is important for the seller to set a balanced price which assigns value and prestige without scaring off potential buyers.

Let's recap, then. The price of an artwork is determined by skill, rarity, prestige, whether the artist is alive or dead, the level of hype, how long the artist has been around, how much previous works have sold for, reputation, resale value, size, cost of materials, the public's whims – oh, and the state of the economy.

Get the picture?

In a world where buyers can love one artist one moment, and another the next, art is one of the most difficult things to evaluate.

As with any commodity, art prices are at the mercy of the general economy. When the economy is good, art is expensive. In a recession, it costs less.

The Royal Collection Trust, of which **The Queen's Gallery** in Edinburgh is a part, holds a number of works in its collection inspired by Valentine's Day and romance. They include: *A Pair of Lovers* by the French painter and printmaker Bernard Picart (pictured), a watercolour in which an amorous courtly couple is depicted in an idealised rustic setting; *Venus and Cupid* by the Italian painter Giorgio Vasari, in which Cupid is depicted as the god of love and Venus as the goddess of beauty; and *Ishqnamah* (Persian: Book of Love), a volume from the Royal Library which contains a romantic poem by the Indian poet and playwright Wajid Ali Shah, which is illustrated with paintings based on photograph portraits of the women at the Lucknow court. www.rct.uk



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ANATOMY OF A PAINTING

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The Gallery remains closed just now in line with government lockdown restrictions.

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Bevy of Swans by L Macdonald

Online Exhibition

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www.themaclaurin.org.uk

If you would like to purchase a painting from our online exhibition you will find a link on
www.themaclaurin.org.uk
to the Ayr Sketch Club.



On the Edge by S Ratcliffe



Pair of Pears by N Moroney



Founded 1901

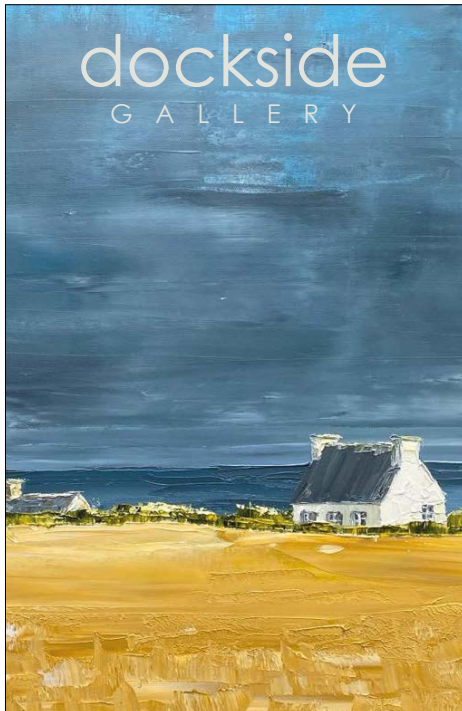


Loch an Eilean by C Mackay

Analysing a Masterpiece

Frank Gascoigne Heath (1873-1936), *A Game of Cut-Throat Euchre*, 1909, oil on canvas, courtesy of Penlee House Gallery and Museum, Penzance, Cornwall. Heath was a member of the Newlyn School, named for the Cornish fishing village and the colony of artists which emerged there.

Painted with great fluency and an impressive use of chiaroscuro*, the work is significant both for its style and subject matter. Showing the influence of Heath's friend and mentor, the Irish painter Stanhope Forbes RA, it bears the hallmarks of the first generation Newlyn School ethos of painting 'plein air' social realism, which focused on ordinary people engaged in everyday activities. *A term originating in the Renaissance for the use of strong contrast between light (Italian, 'chiaro') and dark ('scuro') ▶▶▶



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ANATOMY OF A PAINTING

By the 1900s, the strict use of the square brush which characterised the movement in the 1880s had moved on. However, the core principles remained and this picture is a remarkable and arresting example of the Newlyn School painters' concern with representing scenes from modern life.

Euchre, a five-card trick game traditionally played by four players, is still played in Cornwall and the southwest of England. It was taken overseas by migrant Cornish workers and today there are euchre leagues in the United States, Canada, Australia and New Zealand.

Four men are seated in the shadowy hold of a fishing boat. Only three of them are playing – a variant known as 'cut-throat' euchre. The powerful presence of the three card players is emphasised by the grand scale of the picture, which measures 1.5 metres across.

However, for all its grand scale, the

scene is intimate. The men, dressed in fishermen's smocks (ganseys), sit in the shadows of the hold with the sunlight streaming down through the hatch. The light is diffused by the haze from the men's pipe and cigarette smoke, and all the players appear absorbed in their game.

The work bears the hallmark of the first generation Newlyn School ethos of painting 'plein air' social realism

The man seated on the right, playing a face card, wears a boat pilot's red cap. The viewer is drawn into their inner circle and the drama of the game by the smallness of the space and the giant scale of the figures, two of whom are cut

away in the foreground by the picture frame.

The image of the Cornish card players also has a strong cultural resonance. Cornwall's right to National Minority Status was recognised by the Government in 2014. The painting was acquired from a private collection in 2017 and is a favourite with visitors of all ages to the Penlee House Gallery and Museum, which recognises and celebrates Cornish culture in giving young people confidence and encouragement to identify with their cultural identity.

The museum's most popular artists are the Newlyn School painters Stanhope Forbes, Elizabeth Forbes, Norman Garstin, Walter Langley, Frank Bramley, Lamorna Birch and Laura Knight (the subject of the museum's next exhibition, due to open on April 28).

www.penleehouse.org.uk

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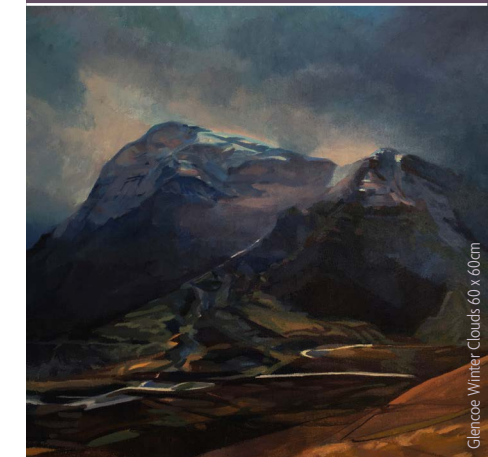


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A large hall in the **Kunstkraftwerk (Art Power Station)** is used for immersive sound and light installations.

Leipzig has a new Museum of Fine Arts, the New Leipzig School and new art hubs in old industrial buildings

Historically, Leipzig's standing was as a medieval mercantile centre at the crossroads of major trade routes in the middle of Europe. Today the city continues to host major fairs and has become a distribution hub for both Amazon and DHL.

Politically, the city wears the leading role it played in the Peaceful Revolution of 1989 like a badge of honour. After prayers for peace at St. Nicholas Church, the "Monday demonstrations" became the most prominent mass protests against the East German government.

Culturally, Leipzig is probably best known

as a city of classical music, with stellar names like Kurt Masur, J.S. Bach, Richard Wagner and Felix Mendelssohn often wowing audiences there. It is also home to the legendary Gewandhaus Orchestra. Walking around the compact city centre you may spot brass ribbons embedded in paving stones symbolising 'Spring like a river moves through the air' from Robert Schumann's Symphony No. 1.

Artistically, Leipzig is where Germany's first association of the fine arts was founded and the city's contribution to visual art is often referred to in terms of 'schools', even if the artists themselves do not always accept the description. The most recent wave, the

New Leipzig School, is the movement's third generation after its original founders, then their students.

The population of the city has more than doubled in the last 20 years and the influx of creative types from other parts of Germany as well as other countries has seen it referred to as "the next Berlin".

Central district

After the destruction of its original, Italian Renaissance-style building in a WWII air raid, the **Museum of Fine Arts** went on a 60-year odyssey through several temporary homes. The collection is now settled in the city centre in its cavernous, 36-metre high glass cube, with exposed concrete, shell limestone and oak dominating the interior. Its courtyards and terraces echo the famous 'Passagen' (passages) – arcade-like connections which still link many Leipzig buildings.

The museum's collection includes approximately 3,500 paintings, 1,000 sculptures and 60,000 graphic works spanning European art movements from the late Middle Ages to the present day.

German artists and movements are particularly well represented. They include the Renaissance (Lucas Cranach, Hans Holbein), the Romantics (Caspar David Friedrich), Impressionism (Max Liebermann, Lovis Corinth), Symbolism (Max Klinger), Expressionism (Leipzig-born Max Beckmann, who has a room of his own), Neue Sachlichkeit (New Objectivity, as in the work of Otto Dick) and the three generations of the Leipzig School.

The highlight of the sculpture collection is the massive Beethoven sculpture by Max Klinger, dominating the room which also houses his huge painting, *Christ in Olympus*. www.mdbk.de

On the third floor of a former data centre built in the late 1980s (and resembling a giant accordion), the entrepreneur Steffen Hildebrand shows selections from his private collection in **G2 Kunsthalle**. ('Kunst' is German for art.) The 1,000-plus square metre space is ideal for presenting contemporary art, with the works popping out from dazzling white walls and reflecting off the smooth, bare floors.

The focus of the collection, contemporary painting in Leipzig, is presented in annually changing exhibitions by established and emerging post-reunification artists, notably of the New Leipzig School. Some of the more popular works remain on permanent display.

Visits are by appointment for a guided



A visitor admires Max Klinger's Beethoven sculpture in the Museum of Fine Arts.

tour. The exception is Tuesdays, when the gallery is open to all. There is a relaxing lounge overlooking the St Thomas Church. www.g2-leipzig.de

Named after a Leipzig businessman of Italian descent who bequeathed funds to the city to build art venues, the **Grassi Museum** is one of around 20 "Cultural Lighthouses" in the German government's Blue Book of culturally significant sites in the former East Germany.

One of three museums in the complex (the others are devoted to Ethnology and Musical Instruments), the Applied Arts Museum traces 3,000 years of European and world culture through over 90,000 objects spanning antiquity to the present day. Eras and movements include Roman, Baroque, Asian, Art Nouveau, Bauhaus, Art Deco, Gothic, Rococo, French Classicism and

Biedermeier.

The immense range of objects includes stained glass, textiles, gold and silverware, decorative and utilitarian pewter, metalwork, wood carvings (particularly beautifully carved and gilded Gothic altars), furniture, Chinese tapestry and Meissen china.

The "Wow!" factor comes when entering the stunning Art Deco column hall, named after its twelve floor to ceiling triangular columns. All radiant red and shining gold, it is surely one of Europe's finest gallery spaces.

www.grassimuseum.de

Plagwitz

Within a short distance of one another in the Plagwitz area west of the city centre, several venues born out of former industrial sites have driven the emergence of a lively creative quarter.



Installation view of the G2 Kunsthalle with artworks from the Hildebrand Collection by Neo Rauch, David Schnell, Uwe Kowski and Christoph Ruckhäberle © The artists & G2 Kunsthalle, Leipzig, Photo: Dotgain.info

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ART & TRAVEL



The magnificent Art Deco column hall in the Grassi Museum, Photo: Christoph Sandig



Gallery for Contemporary Art



Once a wallpaper factory, the Tapetenwerk is now an artist's studio complex.

Once the site of Europe's largest cotton-spinning mill, the **Spinnerei** covers an area equivalent to about two dozen football fields. Obsolete by the early 1990s, by which time the cotton industry had shifted to Asia, the complex underwent several changes of use before emerging as the art and craft hub it is today with the slogan 'From cotton to culture'.

Where once stood a 19th century factory town complete with workers' homes, allotment gardens and a kindergarten (all of which have survived intact), there is now an artists' village of over 100 studios (including those of New Leipzig School members Neo Rauch and David Schnell), galleries (such as the influential Eigen+Art in the former steam engine hall) and exhibition spaces.

Other residents include architects, printers, fashion designers, a goldsmith, a pottery, a porcelain manufacturer and an enormous arts supply store. Artists and makers open their studios to the public three times a year. www.spinnerei.de

Built in 1863 as a gasworks, taken over by a tram company, then turned into a power station, the **Kunstkraftwerk** (Art Power Station) has retained many of its original features and fittings such as boilers, a coal funnel, a dust filter, steam distributor and conveyor belts. Softly illuminated, these exposed mechanical innards now resemble metal sculptures.

No effort has been made to sanitise the imposing building, and the bare brick walls and floors seem permeated by the smell of machinery and fuel, making for an intoxicating mix of bygone industry and contemporary art. The walls and floor of one huge space act as projection screens for immense, immersive sight and sound installations such as the Van Gogh Experience, enveloping visitors in Vincent's art. www.kunstkraftwerk-leipzig.com

Another repurposed industrial site in Plagwitz is the **Tapetenwerk**, formerly home to the second largest wallpaper factory in Germany. (In the 1990s it produced place mats for Lufthansa.)

The former manufacturing hall, workshop areas and office buildings are now home to nearly 20 artists, makers, designers and

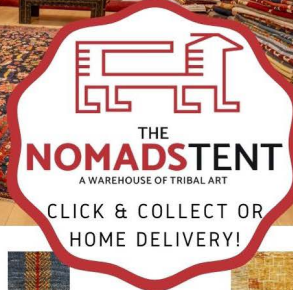


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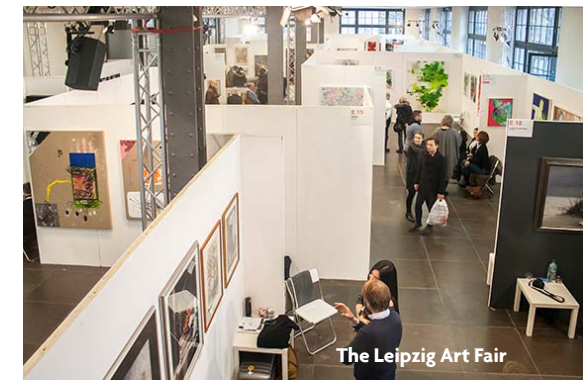
architects who exhibit their work in the on-site galleries and stage a "Tapetenwerkfest" twice a year to give visitors a close-up look at their work spaces and methods.
www.tapetenwerk.de

Also in the Plagwitz area is the **Niemeyer Sphere**, one of the last projects by the late Brazilian architect Oscar Niemeyer. Realised posthumously, the white concrete and glass structure hovers over the corner of a 19th century factory in the Technische Sphäre industrial complex and serves as an extension of the canteen of the Kirow tram



and crane manufacturer.

A couple of kilometres from the city centre on the edge of the Johannapark, the **Gallery for Contemporary Art** is housed in the former villa of a newspaper owner. The first contemporary art museum established in the former East Germany after the wall came down, its permanent collection of some 1,500 objects by over 300 artists is presented in a series of changing exhibitions accompanied by special themed shows.
www.gfzk-leipzig.de



Annual events

Usually held in late October/early November, the **Kunstmesse Leipzig (Leipzig Art Fair)** presents contemporary art by 80 or so exhibitors from around the world.
www.kunstmesse-leipzig.de

Usually around the third week in October, the **Grassmesse** is a jury-selected show for craftmakers, designers and manufacturers in areas such as fabric, fashion, jewellery, ceramics, glass, furniture, metal and paper.
www.grassmesse.de

Further info: www.leipzig.travel

The Neo Rauch Room in the Museum of Fine Arts. Rauch is a leading figure of the New Leipzig School.
Photo: A. Schmidt/Punctum



New Leipzig School

The term "New Leipzig School" came into use in the early 2000s, the third phase of a movement first established by artists in the late 1970s in communist East Germany, then progressed by their students such as Arno Rink.

The third generation, the New Leipzig School, relates to post-reunification art characterised chiefly by a combination of figurative and abstract elements. Prominent painters in this group are Neo Rauch and David Schnell and parallels can be seen between their successes and those of the Young British Artists (YBAs).

While used as a label and marketing tool in the world of art dealership, "Leipzig School" is a tag most of the artists reject because of its vagueness.



Textile artist **Sheila Mortlock** explores how memory relates to place and landscape, in particular howcroft boundary markers in the northwest Highlands separate the cultivated from the uncultivated, the tamed from the wild. Working from sketchbook drawings and photographs, she builds the textural surface of the pieces with layers of hand- and machine-stitched fabric. www.sheilamortlock.co.uk

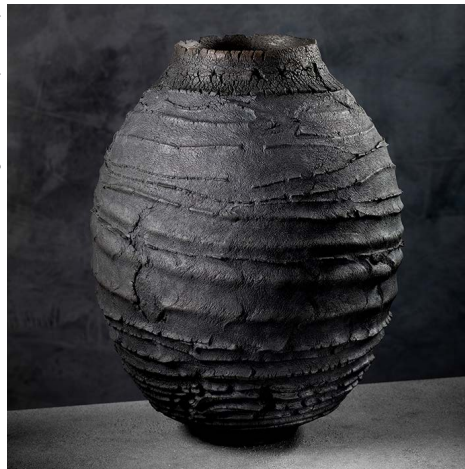


Anna Nichols of **ALN Furniture** specialises in bespoke, high quality timber products using locally sourced woods. From private dwelling staircases, boardroom furniture or fitted bookcases to wardrobes, kitchen tops and coffee tables, each piece is hand-crafted to order from 2D drawings, 3D models or photo-realistic renderings to the customer's specifications. www.alnfurniture.co.uk

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Photo: Shannon Tofts



Inspired by patterns in the land by her studio on the Isle of Skye, ceramicist **Patricia Shone** creates highly individual, functional vessels in which the natural textures produced by clay reflect the formation and erosion in the geology of the land. She prefers hand-building, but also uses the wheel to bring energy and spontaneity to the work. www.patriciashone.co.uk



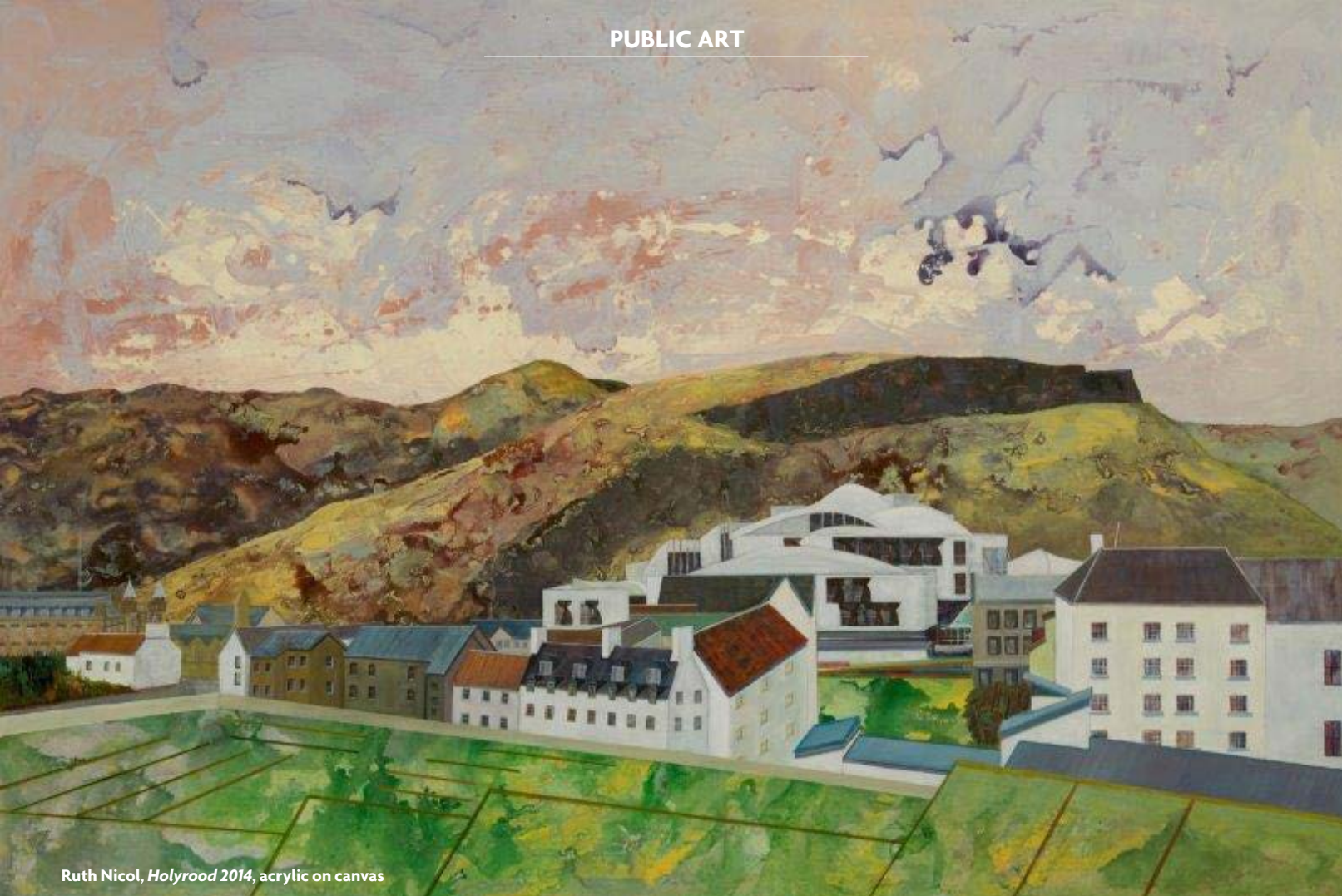
Until relatively recently baskets were a part of everyday life for buying, selling, carrying, fishing, storing and other essential uses. Using traditional basket-making techniques, Deeside-based **Helen Jackson** derives great satisfaction from planting a cutting of willow, watching it grow, harvesting it, then weaving it into something both functional and beautiful. www.helenjacksonbaskets.com



Using both digital and traditional metal working methods, Aberdeen-based **Aubin Stewart** creates vibrant, contemporary jewellery with a focus on pearls, leather and perspex elements. Designs are often inspired by natural forms reduced to the simplest of shapes and patterns with the aim of adding joy and colour to everyday life. www.aubinjewellery.com

Based in Selkirk in the Scottish Borders, stained glass artist **Emma Butler-Cole Aiken** has undertaken over 70 commissions for public and private buildings. Inspired by natural forms and landscape, she uses mostly traditional methods, working exclusively with the English Antique Glass company to create lively and sometimes unpredictable elements. www.ebcaglass.com





Ruth Nicol, *Holyrood 2014*, acrylic on canvas

Art of Parliament

Artwork on display throughout the Scottish Parliament embodies the spirit and character of the nation

Based around themes such as our relationship with the environment and the sea and our identity and history as people living in Scotland, the art collection in the seat of government

represents some 50 artists and craftmakers, including Ian Hamilton Finlay, Sir Eduardo Paolozzi, Christine Borland, Alison Watt, Callum Innes, Alison Kinnaird, John Bellany, The Boyle Family, David Mach, Kenny Hunter, John

Lowrie Morrison (“Jolomo”), Ruth Nicol and George Wylie.

Comprising oil paintings, sculpture, photography, textile, mixed media works and installations, the collection reflects the accessibility of the Parliament building, and in keeping with its ‘open display’ policy artworks are rarely behind glass or barriers. There is a free, one-hour guided tour, Discover the Art of Parliament. Here are some of the highlights.

Ruth Nicol, *Holyrood 2014*, acrylic on canvas (See main image.) This painting shows the Scottish Parliament building nestled between the Salisbury Crags and Royal Mile buildings from the vantage point of the Commonwealth War Graves cemetery near Regent Street. It is one of a number

by the artist exploring the impact of place on poets.

Nicol approaches landscape painting with a desire to invite questions about how environment influences imagination, both her own and that of Scotland’s writers. A particular inspiration was Alexander Moffat’s painting *Poets’ Pub*, a fictional gathering of celebrated poets and writers which conveys a Scottish culture characterised by connections across time and place.

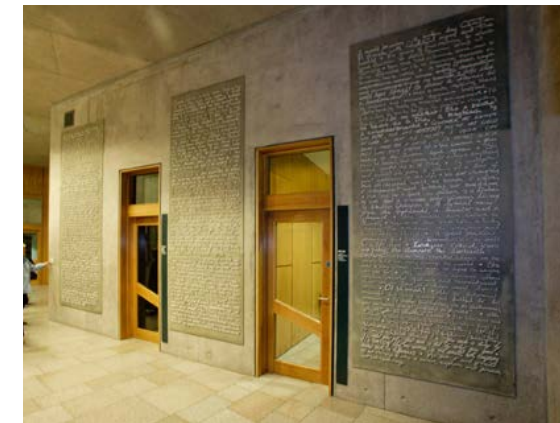


Siobhan Healy, *Ghost Orchid*, glass, 2012

Healy specialises in making glasswork about rare and fragile wild plant species. The Ghost Orchid, previously declared extinct for over 20 years, was sighted again in 2009. The discovery was initially kept secret, but is now widely celebrated by the botanical community.

Shauna McMullan, *Travelling the Distance*, installation of 100 hand-written porcelain sentences, 2006

The sentences were collected by the artist on a journey around Scotland to meet 99 women, each of whom was asked to write something about a woman they felt had made a significant contribution to life, culture or democracy in Scotland. The artist asked each woman to refer her to another woman until she reached the final one.



John Bellany, *Fishers in the Snow*, oil on board, 1966

Bellany (1942-2013) is known for large scale paintings which reflect on everyday life and aspects of the human condition. The sea and fishing were key themes for an artist born in Port Seton to a family of fishermen and boat-builders. His work also explored the role of the church and traditions of Calvinism in Scotland.

Showing a group of fishermen gathered around a catch, the painting, from early in the artist’s career, refers to fishing as a sacrifice of nature to

sustain human life. In the foreground two haunted-looking figures resembling icons stare out at the viewer. The cool colours convey a sombre mood and a sense of cold, wintry conditions.

Bellany was influenced at the time by large scale social realist paintings by the French artist Gustave Courbet, in particular his *A Burial at Ornans* (1849-50) showing small town life on a grand scale usually reserved for allegorical or religious subjects. Bellany’s grouping of figures also recalls Sir James Guthrie’s *A Highland Funeral* (1882). ▶▶



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PUBLIC ART

Kenny Hunter, Three works from the Opus series (IV, V and VIII), cement fondué on concrete block & plinth, 1992

On loan from Edinburgh's City Art Centre and first displayed in 1991 in an exhibition entitled Hyperboreans at Glasgow's Compass Gallery (the Hyperboreans were a northern race living a long way from the southern centre of the classical world), these works express the artist's concern that a distorted, white, Eurocentric construction of history developed since the 18th century ignores the roots of classical civilisation in Afro-Asiatic and Semitic traditions.

Inspired by real life models, the figures refer to the classical language of sculpture, which Hunter has subtly altered to include the notion of foreignness. He has also used modern materials such as cement and candle wax around the irises of the eyes.



Maureen Hodge, Fields of Endeavour: Territory II, Gobelin tapestry, 2004, woven by Susan Mowatt & Ellen Lerwick

With this work Maureen Hodge aimed

to express many strands of meaning in order to convey a sense of the complexity of Scotland's history and territory.

The work is a Gobelin high loom



tapestry, named after the historic Paris factory, but referring to a tradition which can be traced back to ancient Egypt and possibly earlier.

The artist has used a number of symbols, such as hearts, saltires and crosses, along with 'hidden' texts, including the different names by which Scotland has been known – Alba, Caledonia, Fortrui, Pictland and Scotia – and quotes by writers which reflect on Scotland's historical and contemporary position within Europe.

These include the poet Edwin Muir ('We are a family, a tribe, a people'), Alain Chartier, the Chancellor of Bayeux in 1427 ('a faithful nation, most worthy of friendship and renown!') and the Roman writer Tacitus, who put words into the mouth of the Caledonian leader Calgacus at the Battle of Mons Graupius ('Act now, unconquered Scotland! Minding your fathers and your heirs!').

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PUBLIC ART

Alison Kinnard MBE, *Psalmsong*, glass, light & sound installation, 2003

Both a glass artist and an accomplished harpist, Kinnard created the work as a visual expression of the emotion contained in her composition for Scottish harps, "Psalmsong", which was inspired by Gaelic psalms.

Images of the human figure in various poses have been engraved onto overlapping glass panels of dichroic (tinted) glass and illuminated using fibre optic lighting. The interlacing patterns are based on sound waves produced by playing the notes of Scottish harps into a computer at Edinburgh University's Physics Department.

The glass and light installation is accompanied by a recording of the "Psalmsong" music performed by the artist on Highland and Lowland harps, cello and the glass itself.



Alison Watt, *Flexion*, oil on canvas, 2003

One of a series of paintings exhibited at Edinburgh's Ingleby Gallery during the 2004 Edinburgh International Festival, this seemingly abstract exploration of form relates to Watt's earlier work – suggestive, sensual paintings of the human body with traces of it left on fabric and drapery.

Watt has acknowledged the work of the 19th century French painter Jean-Auguste-Dominique Ingres as an inspiration, in particular his handling of the drapery which surrounds the female form in many of his paintings.

The title of the work is defined as 'the act of bending a limb' and 'deviation from a normal or straight course'.

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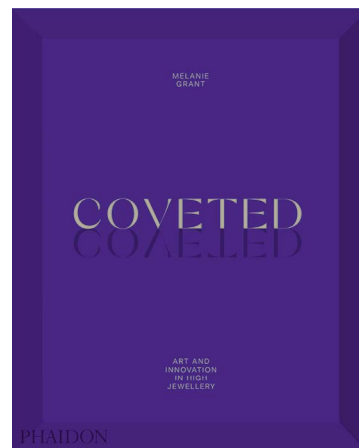
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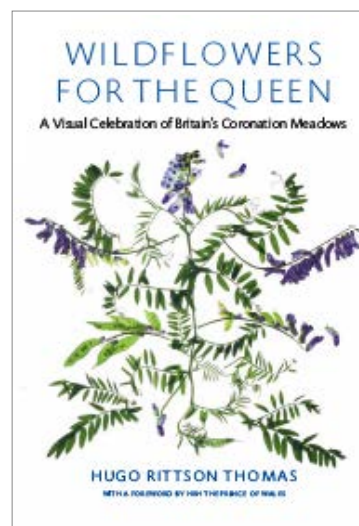
ART BOOKS



Coveted: Art and Innovation in High Jewelry*, by **Melanie Grant**, pub. **Phaidon** Quoting Elizabeth Taylor ("Jewelry* has the power to be this one little thing that can make you feel unique"), this first in-depth survey of 'high' jewellery as an art form celebrates the most innovative and extravagant objects by the world's leading designers such as Bulgari, Cartier, Tiffany, Van Cleef & Arpels and others. Beautifully illustrated with never before seen imagery, the book explores the inspirations, materials and techniques which have elevated jewellery from decorative objects to works of art. **American spelling*



Craftland Japan, by **Uwe Röttgen & Katharina Zetti**, pub. **Thames & Hudson** Regions of Japan are renowned for specific traditions, many of which are born of local materials and the natural settings in which they are produced. The authors set out across the country to find the finest examples of crafts, document the most ingenious contemporary makers, their remote workshops and the landscapes which surround them. The result is a photographic voyage into the heart of Japanese culture, portraying 25 artisans who work with natural materials to produce objects which are intended for everyday life, but are worthy of museum display.



Wildflowers for the Queen, by **Hugo Rittson Thomas**, pub. **Wildflower Press** To celebrate the 60th Anniversary of the Coronation, HRH The Prince of Wales called for the creation of new wildflower meadows. The resulting Coronation Meadows project is working to achieve this goal and the fine art photographer Hugo Rittson Thomas has captured its results, documenting meadows across Britain with images of wildflower species which draw on landscape, floral study and even abstract art, from the colourful cowslip and the eccentric snake's-head fritillary to the multifaceted ragged robin and the elusive bee orchid.



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Huh?

Talk about giving art a bad name.
(Names withheld to protect the guilty.)

The stretched canvas is covered with a perfect skin of paint: a tessellation of chromatic greys humming gently like low noises that the ear finds difficult to map. They disturb the pictorial space even as they begin to set it up.

(The artist's) practice aims to extract some of the hidden humour and wisdom embodied in our abundant visual & physical landscape.

Contesting the document as a stable form, (the artist) focuses on the extra-informational qualities: corrupted translations, cumulative error, abstractions, and transformations produced within situated environments.

A string of activities are undertaken in a ritual test of the terms of (the artist's) relationship to various aspects of her subjective self.

(The artist's) research is geared towards the activation of a process in which cultural superstructures are removed and the filters of a subjective vision are limited, with the aim of identifying the possibilities and beauties that the concrete plane of reality already offers.

(The artist's) work challenges the assumed naturalism of latent or invisible structures.

Recent work explores notions of artifice, camp and horror through examples of Art Nouveau design.



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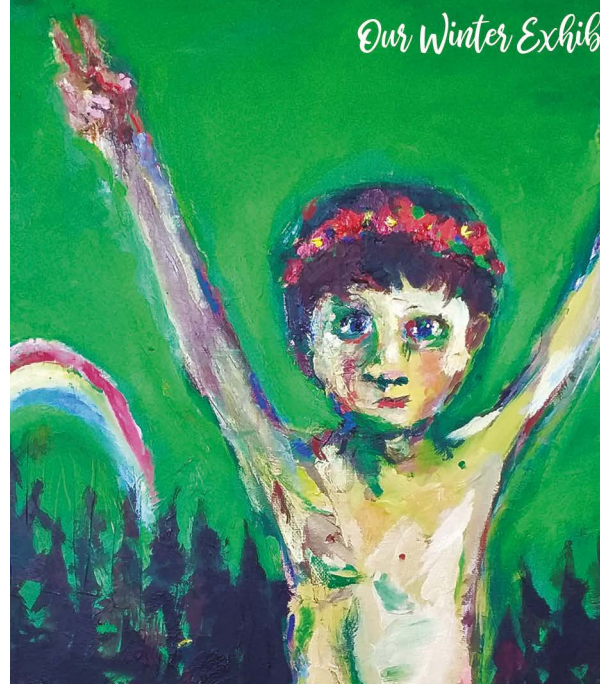


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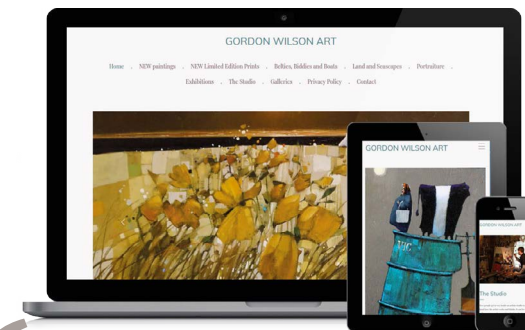
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In his 1971 song "Take me Home, Country Roads", John Denver called West Virginia "almost heaven". Later, the state adopted the description as its slogan. Here is a whimsical selection of images from a road trip through that beautiful part of the United States.

